

CANADIAN TAPESTRIES 1977



CANADIAN TAPESTRIES 1977

an exhibition of 23 tapestries designed by Canadian
painters and sculptors

GALLERY SHOP
ART GALLERY OF ONTARIO
GRANGE PARK
TORONTO, CAN. M5T 1G4

EXHIBITION SCHEDULE 1977

Art Gallery of Ontario, Toronto

June 4–July 24

**Confederation Centre Art Gallery and Museum,
Charlottetown**

June 9–July 31

**Glenbow-Alberta Institute,
Calgary**

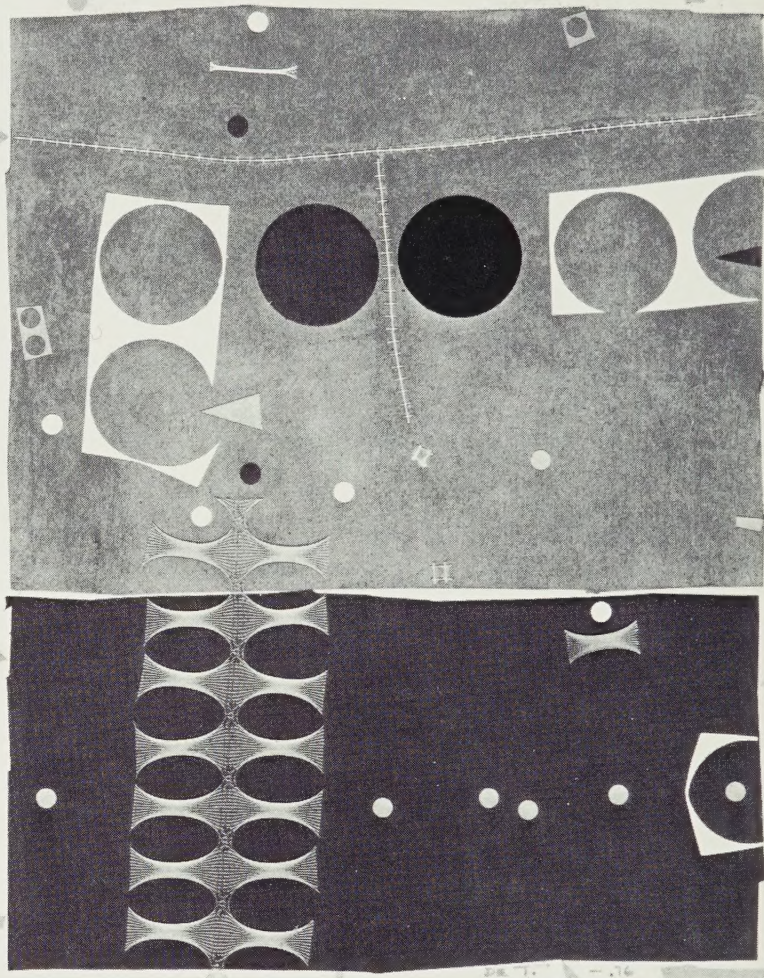
June 8–July 24

The Vancouver Art Gallery

July 8–July 31

The Winnipeg Art Gallery

May 19–June 26



Jacques de Tonnancour

Sketch for tapestry

mixed media collage on board

12⁵/₈ x 9⁷/₈ in. 32.1 x 25.1 cm

ACKNOWLEDGEMENTS

The assistance of the Art Gallery of Ontario in the preparation of this catalogue is gratefully acknowledged and, in particular, the help of the following: Bill Auchterlonie, Larry Ostrom, Olive Koyama, Roald Nasgaard, John Ruseckas, Mary Squario, Maia Sutnik and Scott Thornley.

Also acknowledged with gratitude is the help of His Excellency, the Mexican Ambassador to Canada, Agustin Barrios Gomez, and of Francisco Olivares, Liaison Officer, and Mercedes Segués de Kingsbury-Skinner, Cultural Attaché, Mexican Embassy, Ottawa, and in Toronto, of Alice Griffiths and M. J. (Bud) Rothschild, and, in Mexico, of Dan Simionescu, Ciudad Juarez, Tamm and Company, Mexico City, and Jean Claude Enriquez, President, and Roger Miller, of Nobilis Lees S.A. de C.V. Appreciation is expressed to Ruth Soloway and Blossom Read.

Particular thanks are extended to participating commercial galleries for their indispensable cooperation and generous support: Bau-Xi Gallery, Gallery Moos, The Isaacs Gallery, Mira Godard Gallery and Waddington Galleries.

The project was initiated and developed by Fay Loeb of Toronto. Her dedication, determination and generosity were essential to the realization of both the project and these exhibitions.

The tapestries for these exhibitions have been kindly lent by the Bank of Nova Scotia, Vancouver, Bau-Xi Gallery, Gallery Moos, The Isaacs Gallery, Mira Godard Gallery and Waddington Galleries, and Artinvest Corporation.

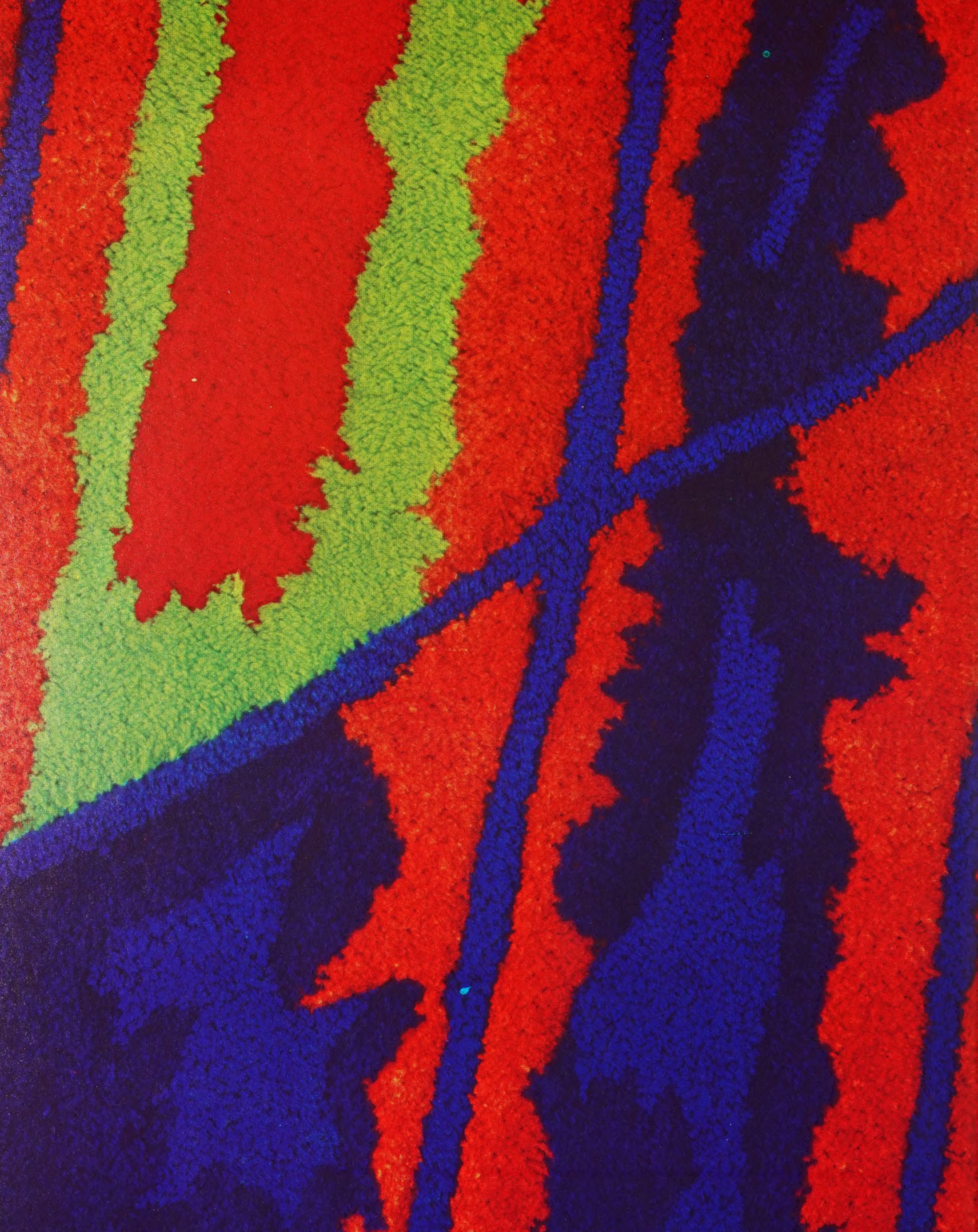
#7



TEXTILE DESIGN 3'3" x 6'6" CALLIGRAPH II
COLORS: BLACK, RAW SIENNA BIEGE
DENNIS BURTON 8/2/76
TORONTO

Dennis Burton

Sketch for tapestry
acrylic and ink on graph paper
6½ x 3¼ in. 16.5 x 8.3 cm



INTRODUCTION

Tapestry is an ancient word, craft and art. The Egyptians, as far back as the XVIIIth dynasty, practised the art, adorning and giving warmth to walls by lining them with tapestries. The origin of the word reveals yet a broader concept and usage. "Tapestry" derives from the Old French word *tapis* and the Medieval Greek *tapes*, meaning carpet. Early textiles were multifunctional, being used almost interchangeably between the floor and the wall, the doorway and the bed. Frequently they were free-hanging, forming partitions within an area.

A distinction between tapestry and rug, or carpet, developed and came to be based on the method of weaving, the tapestry usually being a flat-woven and the rug a pile surface. Pile is made up of erect fibres on top of the material and is produced by shearing the ends of many knots or loops tied closely together, according to the design, on a foundation. The distinction has now largely disappeared, both weaves being used today for conventionally constructed tapestries, and function has again become flexible.

Over the years tapestry has been recognized as an art form. The art historian Henri Focillon described the high-warp tapestry of the West as the equivalent of the Italian fresco. Both Raphael and Rubens designed cartoons for tapestry. During the nineteenth century it was in disrepute, but by mid-twentieth century Le Corbusier, the architect, could say that "The destiny of modern tapestry is clear—it is the mural of our times. We are 'nomads' living in commercially-serviced apartment blocks . . . I have called my tapestries 'muralnomads'."¹

The twentieth-century revival first took shape in France in the nineteen thirties and forties, largely due to the efforts of Jean Lurçat. Lurçat expounded on the aesthetics of the medium, its need for scale and strong values, and described it as "a sturdy, plump, virile . . . art."² Major international artists have since designed for both the traditional flat-weave and knotted pile techniques, and for contemporary variants. They include Picasso, Leger and Miró; Frankenthaler, Motherwell, Noland and Stella.

Not until now, however, have there been fine editions of tapestry designed by Canadian painters and sculptors. A project with this ambition was recently undertaken and the present exhibition presents the results. The tapestries displayed have come from the collaboration of some of Canada's foremost painters and sculptors with skilled artisans, whereby the creative imaginations of the one were combined with the techniques and traditions of the other.

The project was conceived in the spring of 1975 in recognition of a particular need in commercial and public buildings. Whether these buildings were contemporary or traditional in style, many sizeable common areas were stark, cold and subject to the gentle wear-and-tear of the passer-by. A reasonable solution was perceived in the possibility of artist-designed tapestries — works of art that could bring not only life, by way of the creative talents of painters and sculptors, but visual and physical warmth; works that could cope with scale, would be highly resistant to damage and which would not require a large, inhibiting investment. Such works, widely seen and appreciated, would be art for the public.

The tapestry project was initiated and developed by Fay Loeb of Toronto. Its scope was bold: Canada-wide in the representation of painters and sculptors, the simultaneous exhibition of the tapestries in public galleries, and the availability of the tapestries to the public through editions of 25. As with lithographs, etchings and other forms of prints and multiples, an edition of a number of works from the original concept for the medium, as delineated in a finished sketch or maquette, is a logical extension of these media. Control is exercised over both quality and the number in the edition, which is limited.³ The complex development of the project proceeded over a two-year period. It spread into four large areas: artist participation at the necessary stages leading to the approval of a trial fabrication; endless effort in selecting, dyeing, testing and checking of fibres and colours; fabrication by skilled artisans in a work-

shop able to handle the trial fabrications, artist's proofs, editions of 25 for each of twenty-three artists' works; and coordination of five exhibitions.

A group of five artists were the first to be involved: Dennis Burton, William Kurelek, John MacGregor, Gordon Rayner and Joyce Wieland. Two workshops with the necessary production facilities were tried, one using wool, the other synthetic fibres. The workshops were located in the export zone of Mexico where government legislation encourages employment of skilled artisans. Of the first five trial fabrications, flown to Toronto and shown to the artists, two were approved, one designed by Burton, the other by Rayner. Both were fabricated in the synthetic yarn, which the initial five artists preferred for aesthetic reasons. The wool pieces were rejected. The synthetic yarns had also the advantage of being resistant to fading, stains, humidity and insect damage.

With the two approved tapestries Fay Loeb crossed the country, seeking the participation of Maxwell Bates on Vancouver Island, Jacques de Tonnancour in Montreal and others in between. By October 1976 twenty-three Canadian painters and sculptors were participating and the majority had approved their fabrications.

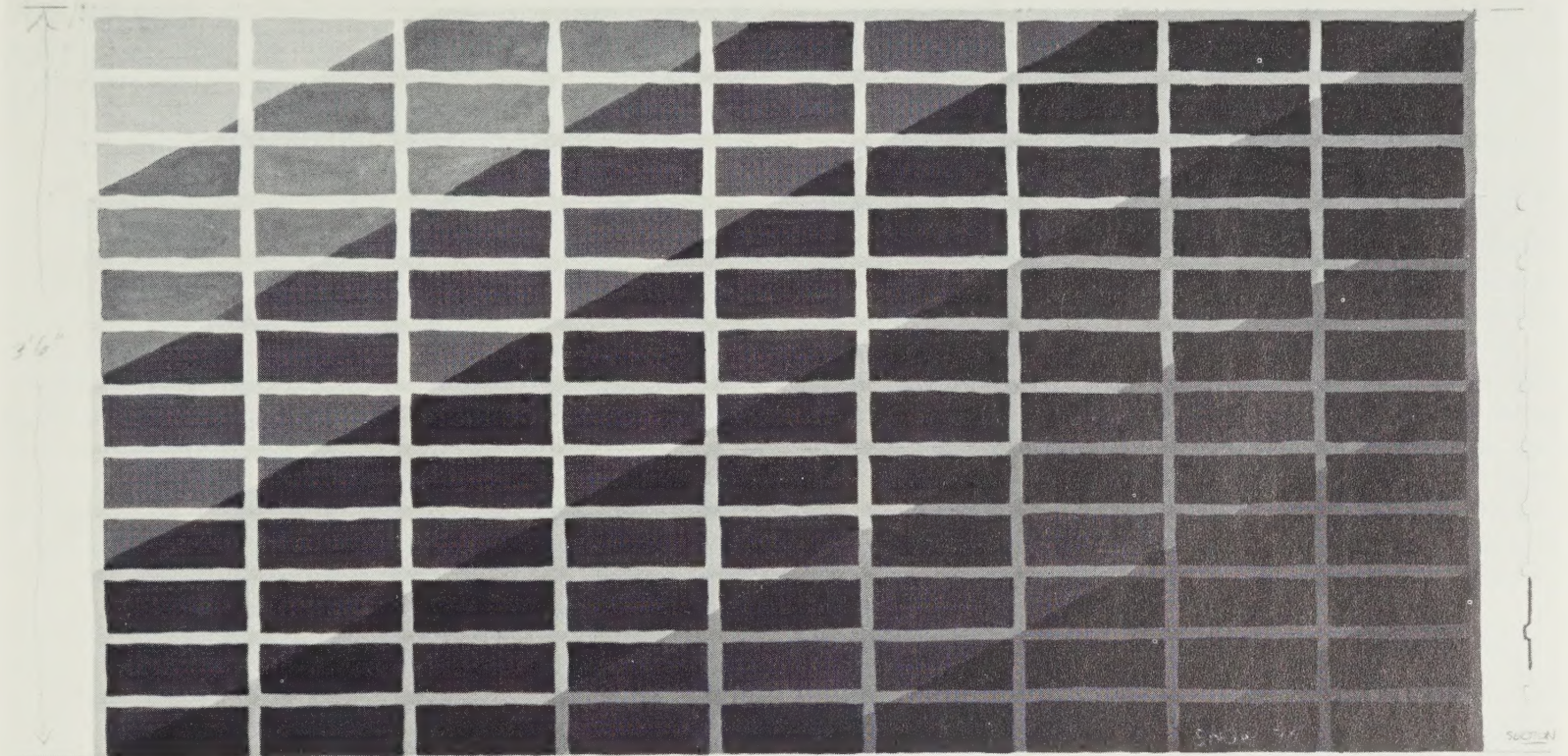
Artists' designs for tapestry in the form of finished sketches were formerly called *cartoncini*, or small-scale cartoons.⁴ Twenty-one such sketches were created especially for the project and its textile medium. The other two were earlier pieces proposed because of their apparent adaptability to the medium, one a lithograph, the other a collage to which notations were added indicating pile treatment. Sizes range from about a 6 x 3 inch sketch on graph paper to a 26 x 34 inch painting on canvas. The graph page mentioned is marked #7, an indication that at least seven designs were developed and considered, and the seventh in the series selected. Several artists, including Town, Meredith and Knowles, submitted two or more designs; others, after working on several design ideas, narrowed their submission to one. Variety is also apparent in the media used: oil, acrylic, ink and coloured inks, crayons, collage and water colour.

Water colour is somewhat more difficult to translate because it has a translucent quality, whereas the textile surface is opaque and dense. The synthetic fibres likewise resist the subtleties of inflection, modulation and painterliness. Not only each type of tapestry but also each yarn has its own characteristics. For this reason, in the initial stage, the artists were shown either samples of the yarn and techniques, or one or two of the early, approved fabrications.

In the workshop the textile designs were scaled to one of the three tapestry sizes. The workshop's head designer was responsible for deciding on the optimum size for each design and for transposing it to a full-scale cartoon on heavy brown paper. The enlarged image was then transferred from the cartoon to the tapestry's canvas support, stretched taut over a large working frame. Likewise indicated on both cartoon and tapestry canvas were the selected colours. Almost half of the colours used had been commercially dyed to specification, some adjusted two or three times, and all were colourfast.

The canvas face on which the design was drawn, becomes the reverse side of the tapestry. The method used, punch hooking with a hand-guided, single-needle implement, is a variant of tufting, but with this technique the yarn is punched through the canvas to hang like shag on the underside. Thus the artisan works not only from the back side but also with the reverse of the design and of all numbers and letters. The pile of these tapestries is thickly tufted in 15 denier yarn, 144 fibres to the square inch, and in one day an artisan is able to make only about a foot of the width of a large tapestry.

After hooking, the back is sprayed and brushed with latex to secure the yarn and hold it firmly in place. When it dries the canvas ends at top and bottom are turned back and hemmed to form sleeves to hold hanging rods. At this stage the tapestry is turned and worked from the front. A shaping needle is used to define outlines by separating the different colour threads in accordance with the design. The yarn then is sheared. The variations used in yarn treatment include a low loop, short-cut pile, high pile and the effects of carving or incising



for further definition of shapes and lines. Shearing to achieve the cut pile heights and carved effects is slow and painstaking work.

Trial fabrications were checked by each artist and, when changes were necessary, they were rechecked once or even twice before approval. The tapestries are not simply paintings transposed; the painters and sculptors had designed for the medium, mindful of the materials and techniques involved. The tapestries have their own characteristics, their own textural richness. There is a density and dimension of surface produced by the pile, a slight sheen from the synthetic fibres, and an interplay between these qualities. The tapestries project a visual warmth and softness, a sense of weight, a quality of sturdiness. A melting colour gets definition. Minutiae are rejected.

The tapestries are naturally reflective of the artists' work in other media. The images parallel those already evolved. Town's tapestry with its vibrant black and white, positive-negative interplay becomes an addition to the Vale series of drawings. Snow's approach was, typically, conceptual — his tapestry, destined to cover an inside wall, depicts rows of brick, a common material for outside walls.

There is a conceptual play on the act of covering, the inside-outside relationship, and on light. He has created a diagonal fall of light across the surface, starting at the upper left corner and darkly shading off in the lower right, to bring the outside sun on the bricks into an artificially-lit interior. The warmth of the sun, the warmth of brick reinforce the warmth of tapestry.

Pratt's spare architectural geometry or Shadbolt's organic forms, the startling expressionist landscape of Breeze or the subtle intellectual play of colour and form in de Tonnancour are also indications that lively expression has been found in tapestry form.

The realization of this project has belied the scepticism attending its early stages, and vindicated even optimistic expectations. Credit is due to the artists' imagination and understanding and to the creative contribution of Fay Loeb. The tapestries indicate the happy application of the talents of Canadian painters and sculptors to an unaccustomed medium.

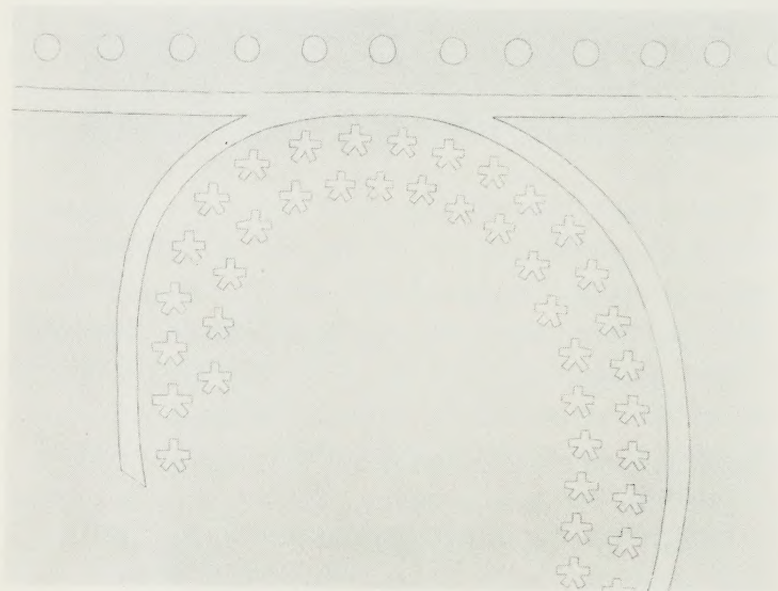
Marie Fleming

1 Quoted in *Tapestry, Craft and Art*, Maurice Pianzola and Julien Coffinet (New York: Van Nostrand Reinhold Co., 1974), p. 80.

2 Quoted in *The Art of Tapestry*, Pierre Verler, Michel Florisoone, Adolf Hoffmeister and François Tabard (London: Thames & Hudson, 1965), p. 147.

3 Each work in an edition is not only signed and usually dated but also numbered, with two numbers, the first or numerator indicating the order number of the work and the second or denominator representing the number of copies authorized.

4 A cartoon is a full-scale drawing, sometimes coloured, for the purpose of transferring a design to tapestry, stained glass, fresco or painting. "In the 19th c. designs submitted in a competition for frescoes in the Houses of Parliament were parodied in Punch. From this the word 'cartoon' acquired its present popular meaning of a humorous drawing or parody." *The Oxford Companion to Art*, edited by H. Osborne (London: Oxford University Press, 1970), p. 210.



Ronald L. Bloore

Sketch for tapestry
oil and ink on paper
18¹/₈ x 24 in. 46.1 x 61 cm

Maxwell Bates

Sketch for tapestry
oil on board
10³/₄ x 15⁵/₈ in. 27.3 x 39.7 cm
inscribed lower left: MAXWELL BATES 1976

Ronald L. Bloore

Sketch for tapestry
oil and ink on paper
18¹/₈ x 24 in. 46.1 x 61 cm
inscribed verso, upper centre:
TOP/BLOORE/APRIL 30/1976/raise painted motif 5mm/³/₁₆"
[three sketches showing three possible ways to "raise" motif]

Claude Breeze

Sketch for tapestry
ink and china marker, pencil, conté, pastel on paper
13¹⁵/₁₆ x 11 in. 35.4 x 27.9 cm
inscribed lower right: Breeze

Dennis Burton

Sketch for tapestry
acrylic and ink on graph paper
6¹/₂ x 3¹/₄ in. 16.5 x 8.3 cm
inscribed, lower centre: BURTON 76
inscribed upper right of sheet: #7
inscription lower centre of sheet: "Textile Design 3'3" x 6'6"
Calligraph II / colors: Black, Raw Sienna Beige
Dennis Burton/ Toronto 8/2/76"

Jack Bush

Sketch for tapestry
acrylic on canvas
26 x 33³/₄ in. 66 x 85.7 cm

Sorel Etrog

Sketch for tapestry
pastel on paper
20¹/₁₆ x 10 in. 51 x 25.4 cm

Gershon Iskowitz

Sketch for tapestry
oil on canvas panel
19⁷/₈ x 15⁷/₈ in. 50.5 x 40.3 cm
inscribed lower right: ISKOWITZ 76

Dorothy Knowles

Sketch for tapestry
water colour on paper
7³/₄ x 10 in. 18.7 x 25.4 cm
inscribed lower right: D. KNOWLES. 76

William Kurelek

Sketch for tapestry
acrylic and pencil on masonite
14 x 8 in. 35.6 x 20.3 cm
inscribed lower right: WK 76

John MacGregor

Sketch for tapestry
tempera on paper
20 x 16 in. 50.8 x 40.6 cm
inscribed lower left: MacGregor 76

John Meredith

Sketch for tapestry
coloured inks on paper
10 x 13 in. 25.4 x 33 cm
inscribed lower left: Meredith/76

Toni Onley

Sketch for tapestry
screen print
11 1/4 x 15 1/4 in. 28.6 x 38.7 cm
inscribed lower left: Trial proof I/I
inscribed lower centre: Darkening Land
inscribed lower right: Onley

William Perehudoff

Sketch for tapestry
acrylic and collage on paper
7 1/2 x 10 in. 19.1 x 25.4 cm
inscribed lower left: W. PEREHUDOFF

Christopher Pratt

Sketch for tapestry
collage and pencil on board
6 9/16 x 9 5/8 in. 16.7 x 24.5 cm
inscribed lower left: Study for 'Ocean Rain'
inscribed lower right: Christopher Pratt '75

Don Proch

Sketch for tapestry
mixed media on tracing paper
6 x 8 in. 15.2 x 20.3 cm
inscribed lower left: PROCH
inscribed lower right: 76

Gordon Rayner

Sketch for tapestry
felt pen and collage on paper, mounted on board
13 x 10 in. 33 x 25.4 cm
inscribed lower right: Rayner 76

Otto Rogers

Sketch for tapestry
acrylic on paper
20 1/4 x 26 1/2 in. 51.4 x 67.3 cm
inscribed lower right: OTTO 76
inscribed, right margin: "outside edge must include white edge as in cartoon"

Jack Shadbolt

Sketch for tapestry
silk screen and collage on paper
15 x 19 7/8 in. 38.1 x 50.5 cm
inscribed lower right: J. Shadbolt

Gordon Smith

Sketch for tapestry
water colour and charcoal on paper
10 5/16 x 14 5/16 in. 26.2 x 36.3 cm
inscribed lower right: Smith

Michael Snow

Sketch for tapestry
acrylic on board
10 1/2 x 19 1/2 in. 26.7 x 49.5 cm
inscribed lower right: SNOW '76
inscribed lower right on board: MICHAEL SNOW
inscribed lower left on board: scale 3" = 1'

Jacques de Tonnancour

Sketch for tapestry
mixed media collage on board, mounted on board
12 5/8 x 9 7/8 in. 32.1 x 25.1 cm
inscribed lower right: De T. — 76
inscribed verso: Jacques de Tonnancour 1976

Harold Town

Sketch for tapestry
ink on paper
13 1/4 x 16 3/4 in. 33.7 x 42.5 cm
inscribed lower right on vertical edge: H Town 76

Joyce Wieland

Sketch for tapestry
coloured pencils on paper
6 1/2 x 13 1/16 in. 16.5 x 33.2 cm
inscribed lower right: Wieland 76

Maxwell Bates

Born in Calgary, Alberta, 1906. Lives in Oak Bay, Vancouver Island.

Studied: Provincial Institute of Technology and Art, Calgary, under Lars Haukness, 1926-27; in London, England in the 1930s; Brooklyn Museum Art School under Max Beckmann and Abraham Rattner, 1949-50.

Worked as an architect in England 1934-39. In the Army in 1939, was captured at Dunkirk, and thereafter a prisoner of war in Germany 1940-45.

Exhibitions include one-man shows at Art Gallery of Greater Victoria, 1966; Winnipeg Art Gallery, 1968; Nova Scotia Museum of Fine Arts Centennial Art Gallery, 1969; *Maxwell Bates in Retrospect, 1921-71*, Vancouver Art Gallery and touring, 1973; Canadian Cultural Centre, Paris, 1974; Bau-Xi Gallery, Vancouver, 1976.

Maxwell Bates is represented by Bau-Xi Gallery.



Maxwell Bates
Untitled tapestry
acrylic fibre

60½ x 77¼ in. 153.7 x 196.2 cm

Ronald L. Bloore

Born in Brampton, Ontario, 1925. Lives in Toronto.

Education: University of Toronto; Institute of Fine Arts, New York University; Washington University, St. Louis; also in Brussels and Antwerp and at the Courtauld Institute, University of London, England.

Taught at Washington University, St. Louis, 1953-55; University of Toronto, 1957-58; University of Saskatchewan, Regina College, 1958-66; York University, Toronto, 1966 to the present.

Director, Norman Mackenzie Art Gallery, Regina, 1958-66.

Has travelled extensively: Greece, Turkey, Egypt, Spain, Iran, Mexico, Guatemala and Alaska.

Selected exhibitions include one-man shows at Here & Now Gallery, Toronto, 1962; Dorothy Cameron Gallery, Toronto and The New Brunswick Museum, Saint John, 1963; Morris Gallery, Toronto, 1968, 1970, 1972, 1973, 1976; retrospective exhibition, Hart House Art Gallery, University of Toronto, 1972; retrospective travelling exhibition, art galleries of Windsor, London, Winnipeg, Vancouver, Agnes Etherington Art Centre, Kingston; Norman Mackenzie Art Gallery, Regina; Musée d'art contemporain, Montreal, 1975; Bau-Xi Gallery, Vancouver; Macdonald Gallery, Queen's Park, Toronto, 1976.

Selected group exhibitions include Winnipeg Show, Winnipeg Art Gallery, 1958, 1960, 1962; *Five Painters From Regina*, National Gallery of Canada; São Paulo Biennale, 1961; Biennial Exhibition of Canadian Art, National Gallery of Canada, 1961, 1963, 1968; *Art of Spain and the Americas*, Madrid; *Canadian Painting, 1939-63*, Tate Gallery, London, England, 1964; Canadian Print and Drawing Exhibition, Commonwealth Arts Festival, Cardiff, 1965; *Statements: 18 Canadian Artists*, Norman Mackenzie Art Gallery, 1967; *Saskatchewan: Art and Artists*, Norman Mackenzie Art Gallery, Regina, 1971.

Selected public collections include Vancouver Art Gallery; Art Gallery of Greater Victoria; Norman Mackenzie Art Gallery, Regina; Winnipeg Art Gallery; Art Gallery of Ontario; National Gallery of Canada; Canada Council, Ottawa; Musée d'art contemporain, Montreal; London Art Gallery, London, Ontario; Owens Art Gallery, Sackville; The New Brunswick Museum, Saint John; Agnes Etherington Art Centre, Kingston; Beaverbrook Art Gallery, Fredericton, New Brunswick; Robert McLaughlin Gallery, Oshawa; Art Gallery of Windsor.

Ronald L. Bloore is represented by Bau-Xi Gallery.



Ronald L. Bloore

Untitled tapestry

acrylic fibre

48 $\frac{1}{4}$ x 63 in. 122.6 x 160 cm

Claude Breeze

Born in Nelson, British Columbia, 1938. Lives in London, Ontario.

His early training was under Ernest Linder. He later studied at the School of Art, University of Saskatchewan, Regina and Vancouver School of Art.

Taught at Banff School of Fine Arts and was artist in residence, 1972-74, University of Western Ontario.

He had a succession of one-man shows since 1965 at New Design Gallery, Vancouver; University of Western Ontario; Carleton University; Jerrold Morris Gallery, Toronto; Bau-Xi Gallery, Vancouver; Mendel Art Gallery, Saskatoon; Marlborough Godard Gallery, Montreal and Toronto; ten-year retrospective, Vancouver Art Gallery; Norman Mackenzie Art Gallery, Regina; York University; and London Art Gallery, London, Ontario.

Selected group shows include VI Biennial, National Gallery of Canada, 1965; *Perspective '67*, Art Gallery of Ontario, 1967; *West Coast Now*, Portland, Seattle, Los Angeles, San Francisco, 1968; *Canada 101*, Edinburgh Festival, Scotland, 1968; *4 + 3*, Paris, 1971; *Realism*, Agnes Etherington Art Centre, and Art Gallery of Guelph University, 1972; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76.

Selected public collections, in which he is represented, include Vancouver Art Gallery; National Gallery of Canada; Art Gallery of Ontario; Canada Council's Art Bank; York University; London Art Gallery, Ontario; New Brunswick Museum; Art Gallery of Greater Victoria.

Claude Breeze is represented by
Mira Godard Gallery.



Charles Brown
 Kymlick's Geometry
 acrylic, oil
 2015 and 2016 2015 Feb 2, 2016

Dennis Burton

Born in Lethbridge, Alberta, 1933. Lives in Toronto.

Studied: Ontario College of Art, Toronto, 1952-56; University of Southern California, Los Angeles, with Rico Lebrun, 1955; with Ben Shahn at Skowhegan School, Maine, 1959.

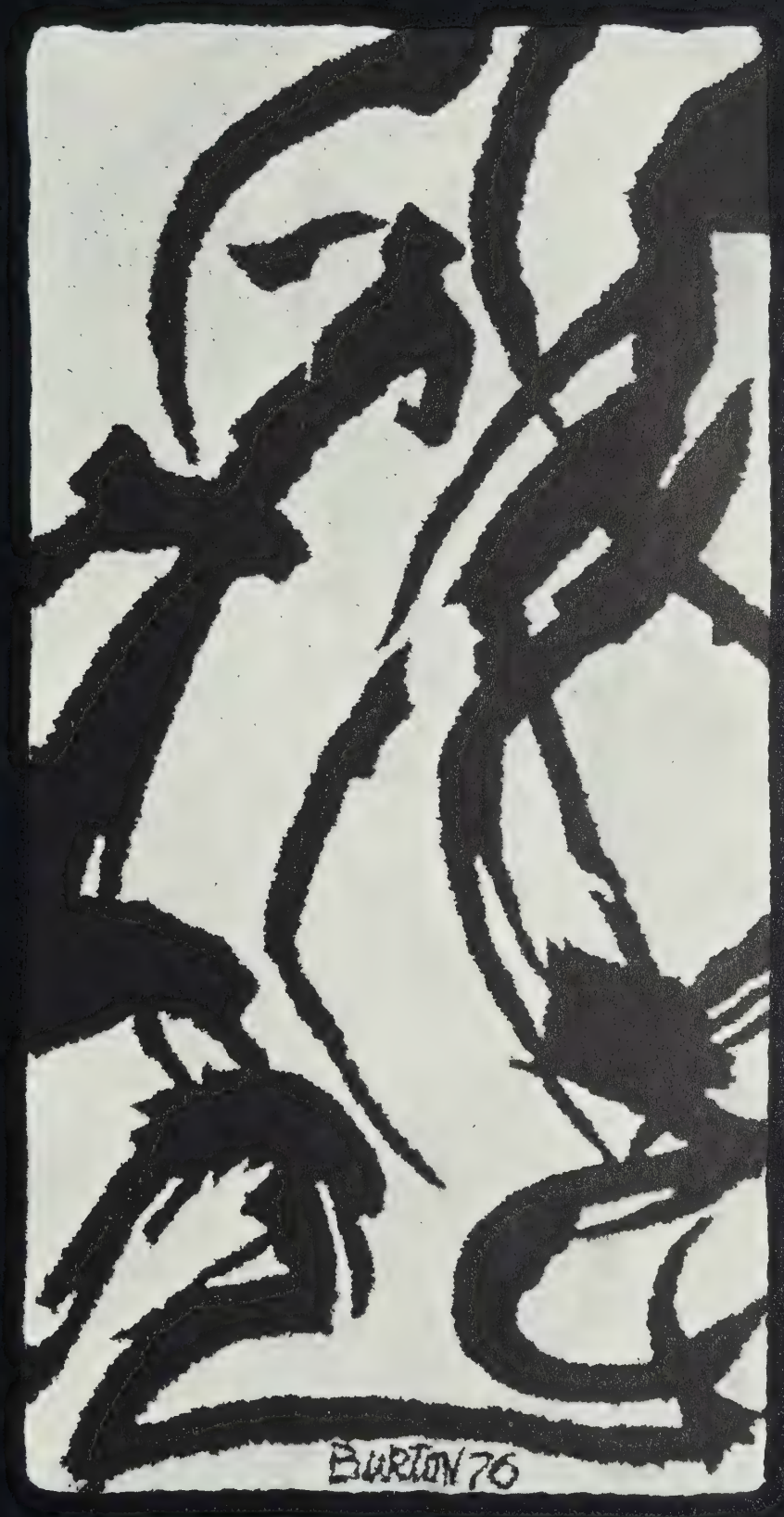
Teaching: Artists' Workshop, 1965-77; New School of Art, 1965-77; York University, 1966-68; Ontario College of Art, 1970-71; Banff School of Fine Art, summer of 1974 and 1975.

Selected exhibitions include one-man shows in Toronto at Gallery of Contemporary Art, 1957, The Park Gallery, 1958, and Isaacs Gallery, 1961, 1962, 1965, 1968, 1970, 1971, 1976; New Brunswick Museum, 1966; retrospective exhibition, Hart House, University of Toronto, 1966; McIntosh Museum, University of Western Ontario, 1969; University of Lethbridge, Alberta, 1976; major retrospective, Robert McLaughlin Gallery, Oshawa, 1977.

Selected group exhibitions include Biennial of Canadian Art, National Gallery of Canada, 1957, 1965; Walker Art Center, Minneapolis, 1958; Winnipeg Biennial Show, Winnipeg Art Gallery, 1962, 1964, 1968; Montreal Museum of Fine Art, 1963; *Canadian Painting*, University of Rochester, Memorial Art Gallery; Second Biennial, Sculpture, National Gallery of Canada, 1963-64; *Survey 70*, Montreal Museum of Fine Art, Art Gallery of Ontario, 1970; Dalhousie University Art Gallery, 1975; *Ontario Now*, travelling exhibition, Art Gallery of Hamilton, 1975.

Selected public collections in which he is represented, include Walker Art Center, Minneapolis; Pasadena Art Museum, California; Los Angeles County Museum; Montreal Museum of Fine Art; Art Gallery of Ontario; The New Brunswick Museum, Saint John; Norman Mackenzie Art Gallery, Regina; Art Gallery of Windsor; National Gallery of Canada; Winnipeg Art Gallery; Edmonton Art Gallery; Canada Council; Smithsonian Institution; Metropolitan Museum of Art, New York.

Dennis Burton is represented by The Isaacs Gallery.



Dennis Burton
Untitled tapestry
acrylic fibre
78 x 40 in. 198.1 x 101.6 cm

Jack Bush 1909-1977

Born in Toronto, from 1926-28 he studied in Montreal with Edmund Dyonnet and Adam Sherriff Scott, and in Toronto at Ontario College of Art with F. S. Challener, John Alfsen and Charles Comfort.

Selected exhibitions include one-man shows at Roberts Gallery, Toronto, 1952; Park Gallery, Toronto, 1958, 1959, 1961; Gallery Moos, Toronto, 1962, 1964; Robert Elkon Gallery, New York, 1962, 1963, 1964; Norman Mackenzie Art Gallery, Regina, 1964; Waddington Galleries, London, England, 1964, 1965, 1967, 1969, 1971, 1974; André Emmerich Gallery, New York, 1966, 1967, 1970, 1972, 1973, 1974; The David Mirvish Gallery, Toronto, 1966, 1967, 1968, 1971, 1972, 1974, 1975; retrospective exhibition, Norman Mackenzie Art Gallery, Regina and Edmonton Art Gallery, 1970; Museum of Fine Arts, Boston, 1972; major retrospective, Art Gallery of Ontario, Vancouver Art Gallery, Edmonton Art Gallery, Musée d'art contemporain, Montreal, National Gallery of Canada, Ottawa, 1976-77.

Selected important group exhibitions include *15 Canadian Artists*, Museum of Modern Art, New York, 1963; *Post Painterly Abstraction*, Los Angeles County Museum of Art, Walker Art Center, Minneapolis, and Art Gallery of Ontario, 1964; *The 1964 Pittsburgh International*, Museum of Art, Carnegie Institute; *Colorists 1950-65*, San Francisco Museum of Art, 1965; São Paulo Biennale, 1967; *Canada 101*, Edinburgh Festival, Scotland, 1968; *Canada: art d'aujourd'hui*, National Gallery of Canada, Paris, Brussels, Rome, Lausanne, 1968; *The Great Decade of American Abstraction: Modernistic Art 1960-1970*, Museum of Fine Arts, Houston, 1974.

Selected public collections include National Gallery of Canada; Tate Gallery, London, England; Art Gallery of Ontario; Edmonton Art Gallery; Museum of Art, Carnegie Institute, Pittsburgh; Musée d'art contemporain, Montreal; Museum of Fine Arts, Boston, Massachusetts; Norman Mackenzie Art Gallery, Regina; Agnes Etherington Art Centre, Kingston.

Jack Bush is represented, for tapestry,
by Jack Bush Inc.



Jack Bush
Untitled tapestry
acrylic fibre
78 x 101 in. 198.1 x 256.5 cm

Sorel Etrog

Born in Jassy, Roumania, in 1933. Lives in Toronto.

Studied at Institute of Painting and Sculpture, Tel Aviv, 1953 and Brooklyn Museum Art Institute, 1958.

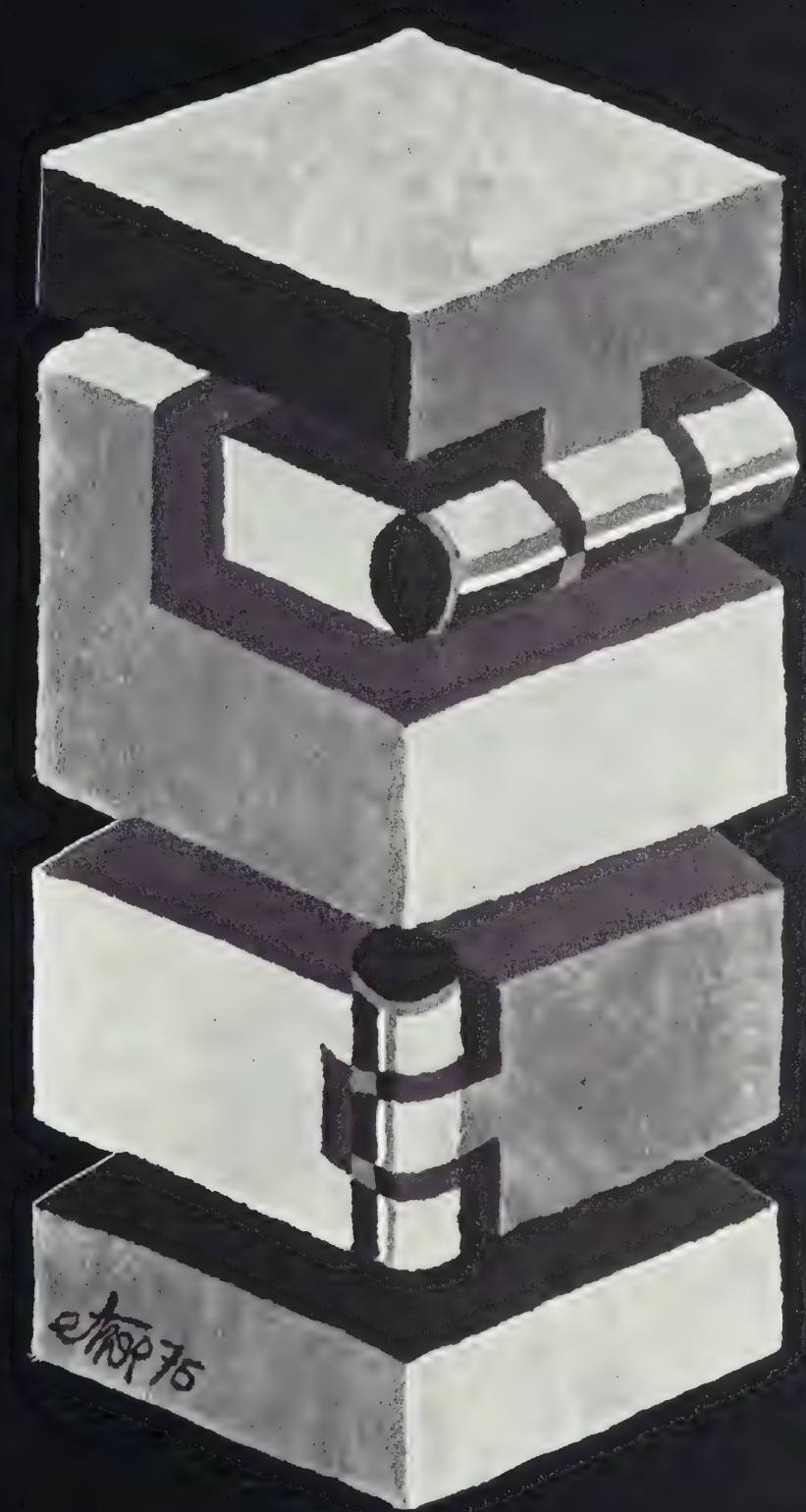
Selected exhibitions include one-man shows at Gallery Moos, Toronto, 1959, 1961, 1963, 1964, 1967; Rose Fried Gallery, New York, 1963, 1969; Pierre Matisse Gallery, New York, 1965; Dominion Gallery, Montreal, 1963, 1967, 1972; Dartmouth College, Hanover, New Hampshire, 1967; ten-year retrospective, Palazzo Strozzi, Florence, 1968; Dunkelmann Gallery, Toronto, 1970, 1971, 1972; at commercial galleries in Chicago, Detroit, Los Angeles and in Amsterdam, Berlin, Geneva, Milan, Rome and London, England; and Mira Godard Gallery, Toronto, 1976 and Montreal, 1977; Marlborough Gallery, New York, 1977.

Selected group exhibitions include *Ten Years of Israeli Art*, Jerusalem, Tel Aviv and Haifa, 1958; *Art in Canada* exhibition, Bordeaux, France, 1962; *Fifteen Canadian Artists*, travelling exhibition, U.S.A., 1963-65; Carnegie International, Pittsburgh, Pennsylvania, 1964, 1967; *Sculptures for the 20th Century*, Dallas Museum, 1965; Venice Biennale, 1966; *300 Years of Canadian Art*,

National Gallery of Canada, Ottawa, Art Gallery of Ontario, Toronto; IV International Exhibition of Contemporary Sculpture, Musée Rodin, Paris, 1971; *A Tribute to Samuel A. Zacks* from the Sam and Ayala Zacks Collection, Art Gallery of Ontario, Toronto, National Gallery of Canada, Ottawa, 1971; *Art '73*, *Art '74*, Basel; The Hirshhorn Museum and Sculpture Garden, Washington, 1975.

Selected public collections, in which he is represented, include Art Gallery of Ontario, Toronto; Museum of Fine Arts, Montreal; National Gallery of Canada, Ottawa; Museum Boymans-van Beuningen, Rotterdam; Rijksmuseum Kröller-Müller, Otterlo; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Museum of Tel Aviv; Museum of Modern Art, Haifa; Israel Museum, Jerusalem; Musée National d'Art Moderne, Paris; Kunstmuseum, Basel; The Art Institute of Chicago; Museo Internazionale d'Arte Contemporanea, Florence; Birla Academy of Art and Culture, Calcutta, India; Musée d'art contemporain, Montreal; Tate Gallery, London; Utrecht Museum, Holland; The Hirshhorn Museum and Sculpture Garden, Washington.

Sorel Etrog is represented by Mira Godard Gallery.



Sorel Etrog
Untitled tapestry
acrylic fibre
98 x 49½ in. 248.9 x 125.7 cm

Gershon Iskowitz

Born in Kielce, Poland, 1921. Lives in Toronto.

Art student of 18 when imprisoned by the Nazis in 1939. Six years in Buchenwald and Auschwitz. After the war studied at Munich Academy of Fine Arts and privately with Oscar Kokoschka. Arrived in Canada, 1949.

Selected one-man exhibitions include Here & Now Gallery, Toronto, 1960, 1961; Dorothy Cameron Gallery, Toronto, 1963; nine exhibitions at Gallery Moos, Toronto since 1964; retrospective exhibition, Waterloo University, 1967; Hart House, University of Toronto, 1973; Martha Jackson Gallery, New York, 1977.

In 1947, he exhibited in Paris, Munich and Modena, Italy. Other exhibitions in which he has participated include Winnipeg Biennial, 1964,

1966; VI Biennial, National Gallery of Canada, 1965; Tel Aviv Museum, 1970; Venice Biennale, 1972; *Toronto Painting 1953-65*, National Gallery of Canada and Art Gallery of Ontario; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Selected public collections, in which he is represented, include Art Gallery of Ontario; National Gallery of Canada; Saskatoon Art Centre; Canada Council's Art Bank.

Gershon Iskowitz is represented by Gallery Moos.



Gershon Iskowitz
Untitled tapestry
acrylic fibre
78½ x 60½ in. 199.4 x 153.7 cm

Dorothy Knowles

Born in Unity, Saskatchewan, 1927. Lives in Saskatoon.

Education: University of Saskatchewan with Elie Bornstein; Emma Lake Summer School with Reta Cowley; museum studies in England, France, Italy and the United States; Banff School of Fine Arts; University of Saskatchewan, Emma Lake Workshop with Clement Greenberg, Kenneth Noland, Jules Olitski and Michael Steiner.

Married William Perehudoff and exhibited with him at Waddington Galleries, Montreal, 1969, 1972, 1973, 1974, 1976.

Selected exhibitions include six one-woman shows at Mendel Art Gallery, Saskatoon, 1954 to 1969; David Mirvish Gallery, Toronto, 1965; Edmonton Art Gallery, 1973; Glenbow-Alberta Institute, Calgary, 1973.

Selected group shows include VII Biennial, National Gallery of Canada, 1968; Spring Show, Montreal Museum of Fine Arts, 1968; *West '71*, a travelling exhibition, Edmonton Art Gallery, 1971; *Prairie '74*, Edmonton Art Gallery, 1974; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Collections include Mendel Art Gallery, Saskatoon; Edmonton Art Gallery; Winnipeg Art Gallery; Art Gallery of Ontario; Confederation Centre Art Gallery and Museum, Charlottetown; Vancouver Art Gallery; Musée d'art contemporain, Montreal; Canada Council's Art Bank.

Dorothy Knowles is represented by Waddington Galleries.



Dorothy Knowles

Untitled tapestry

acrylic fibre

78½ x 102 in. 199.4 x 259.1 cm

William Kurelek

Born in Whitford, Alberta, 1927. Lives in Toronto.

Received Bachelor of Arts degree from University of Manitoba, 1949. As a painter, he is mainly self-taught, though he studied briefly at the Ontario College of Art, Toronto, and Instituto Allende, Mexico.

Since 1960 he has had eleven one-man exhibitions at Isaacs Gallery, Toronto. In Montreal he has exhibited at the Marlborough-Godard Gallery.

Other selected one-man shows include Winnipeg Art Gallery, 1965; Edmonton Art Gallery, 1965, 1970 (retrospective); Commonwealth Institute, London, England, 1972; travelling retrospective in Ontario, 1974.

Selected group exhibitions include *Canadian Art*, J. B. Speed Art Museum, Louisville, Kentucky, 1962; *Religious Art*, Regis College, Toronto, 1962, 1966; Canadian Painting, Banfer Gallery, New

York, 1963; Invitation Show, Memorial Art Gallery of the University of Rochester, 1963; Biennials, National Gallery of Canada, 1963-1968; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Represented in the collections of Museum of Modern Art, New York; Montreal Museum of Fine Arts; Philadelphia Museum of Art; National Gallery of Canada; Art Gallery of Ontario; Art Gallery of Hamilton; Agnes Etherington Art Centre, Queen's University, Kingston; Winnipeg Art Gallery; Canada Council; London Art Gallery, London, Ontario.

William Kurelek is represented by
The Isaacs Gallery.



William Kurelek
Untitled tapestry
acrylic fibre
90½ x 52 in. 229.9 x 132.1 cm

John MacGregor

Born in England, 1944. Arrived in Canada, 1949. Lives in Toronto.

Studied: Central Technical School, Toronto.

Teaching positions: The Artists' Workshop, Toronto, 1967 to present; Ontario College of Art, 1970-73; York University, 1971-73; New School, 1972 to present; Hart House, University of Toronto, 1974 to present.

Selected one-man exhibitions include Hart House, University of Toronto, 1967; Isaacs Gallery, 1968, 1970, 1971, 1972, 1973, 1974, 1975.

Selected group exhibitions include *Canadian Artists '68*, Art Gallery of Ontario, 1968; Willistead Art Gallery, Windsor, 1968; The Winnipeg Show, 1968, 1970; Kitchener-Waterloo Art Gallery, 1969,

1970; *Survey '70 — Realism(e)s*, Art Gallery of Ontario and Montreal Museum of Fine Arts, 1970; *Works (Mostly) on Paper — Drawing Reconsidered*, Institute of Contemporary Art, Boston, 1970; Graphics Exhibition, London Art Gallery, 1971; Musée d'Art moderne, Yugoslavia, 1972; *Diversity — Canada East*, Edmonton Art Gallery, Norman Mackenzie Art Gallery, Regina, 1972; *Canada Trajectoires*, Musée d'art moderne de la ville de Paris, 1973; *Chairs*, Art Gallery of Ontario, Toronto, 1975.

Collections include National Gallery of Canada, Ottawa; Art Gallery of Ontario; Owens Art Gallery, Mount Allison University, New Brunswick; Winnipeg Art Gallery, Manitoba; Art Gallery, Stratford, Ontario; London Art Gallery, Ontario; Canada Council's Art Bank; Art Gallery of Windsor.

John MacGregor is represented by
The Isaacs Gallery.



John MacGregor
Untitled tapestry
acrylic fibre
77 x 60 in. 195.6 x 152.4 cm

John Meredith

Born in Fergus, Ontario, 1933. Lives in Toronto.

Studied: Ontario College of Art, 1950-53.

Selected exhibitions include one-man shows at Gallery of Contemporary Art, Toronto, 1958, 1959; Isaacs Gallery, Toronto, 1961, 1963, 1965, 1967, 1969, 1973, 1977.

Selected group exhibitions include Annual Spring Show, Montreal Museum of Fine Arts, 1961; Biennial Exhibition, National Gallery of Canada, Ottawa, 1965; Quatrième Biennal de Paris, Musée d'art moderne de la ville de Paris, 1965; *Nine Canadians*, Institute of Contemporary Art, Boston, 1967; *Canada: art d'aujourd'hui*, Musée National d'Art Moderne, Paris, travelling to Rome, Brussels and Lausanne, 1968; *Canada 101*, Edinburgh International Festival, Edinburgh, Scotland, 1968; *Canadian Artists '68*, Art Gallery of Ontario, Toronto;

Tenth International Black and White Exhibition, Lugano, Switzerland, 1968; *Eight Artists from Canada*, Tel Aviv Museum, Israel, 1970; *49th Parallels: New Canadian Art*, John and Mable Ringling Museum of Art, Sarasota, Florida, and Museum of Contemporary Art, Chicago, 1971; *Toronto Painting, 1953-1965*, National Gallery of Canada, Ottawa, Art Gallery of Ontario, Toronto, 1972.

Selected public collections, in which he is represented, include Art Gallery of Ontario; National Gallery of Canada; Museum of Modern Art, New York; Montreal Museum of Fine Arts; Norman Mackenzie Art Gallery, Regina; Art Gallery of Windsor, Ontario; Agnes Etherington Art Centre, Kingston; Confederation Centre Art Gallery and Museum, Charlottetown; Philadelphia Museum of Art; Vancouver Art Gallery; Rodman Hall Art Gallery, St. Catharines; Canada Council's Art Bank; Government of Samoa.

John Meredith is represented by The Isaacs Gallery.



John Meredith
Untitled tapestry
acrylic fibre
79 x 101 in. 200.7 x 256.5 cm

Toni Onley

Born in Douglas, Isle of Man, England, 1928. Lives in Vancouver.

Studied art at Douglas School of Fine Art, Isle of Man, 1942-46; Doon School of Art, Ontario with Carl Schaefer, 1951; Instituto Allende, Mexico, 1957-58; Atelier Birgit Skiold, London, England, 1963-64.

He teaches at the University of British Columbia, Fine Arts Department.

Held his first one-man exhibitions in Calgary and Vancouver, 1958, and in Toronto, 1960. He has since exhibited in many one-man shows, including Commonwealth Institute, London, England, 1965; Bau-Xi Gallery, Vancouver, 1968; *Ten Years Retrospective*, a travelling exhibition, Burnaby Art Gallery, 1969; *Recent Graphics*, Graphics Gallery, San Francisco, 1969; *Recent Paintings and Drawings*, University of Alberta, 1971.

Selected group exhibitions include Biennials, National Gallery of Canada, 1961-1965; 41st International Exhibition, Seattle Art Museum Pavilion, Washington, 1970; *Canadian Art*, Pennsylvania Academy of Fine Art, 1971; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Selected public collections include Museum of Modern Art, New York; Seattle Art Museum; Tate Gallery and Victoria and Albert Museum, London, England.

Toni Onley is represented by Mira Godard Gallery.



Toni Onley
Untitled tapestry
acrylic fibre
59 x 81 in. 149.9 x 205.7 cm

William Perehudoff

Born in Langham, Saskatchewan, 1919. Lives in Saskatoon.

Studied at Colorado Springs Fine Arts Center under Jean Charlot; Ozenfant School of Art, New York; Carnegie Institute of Technology, Pittsburgh; University of Saskatchewan, Emma Lake Workshop under Will Barnett, Herman Cherry, Clement Greenberg, Kenneth Noland and Don Judd.

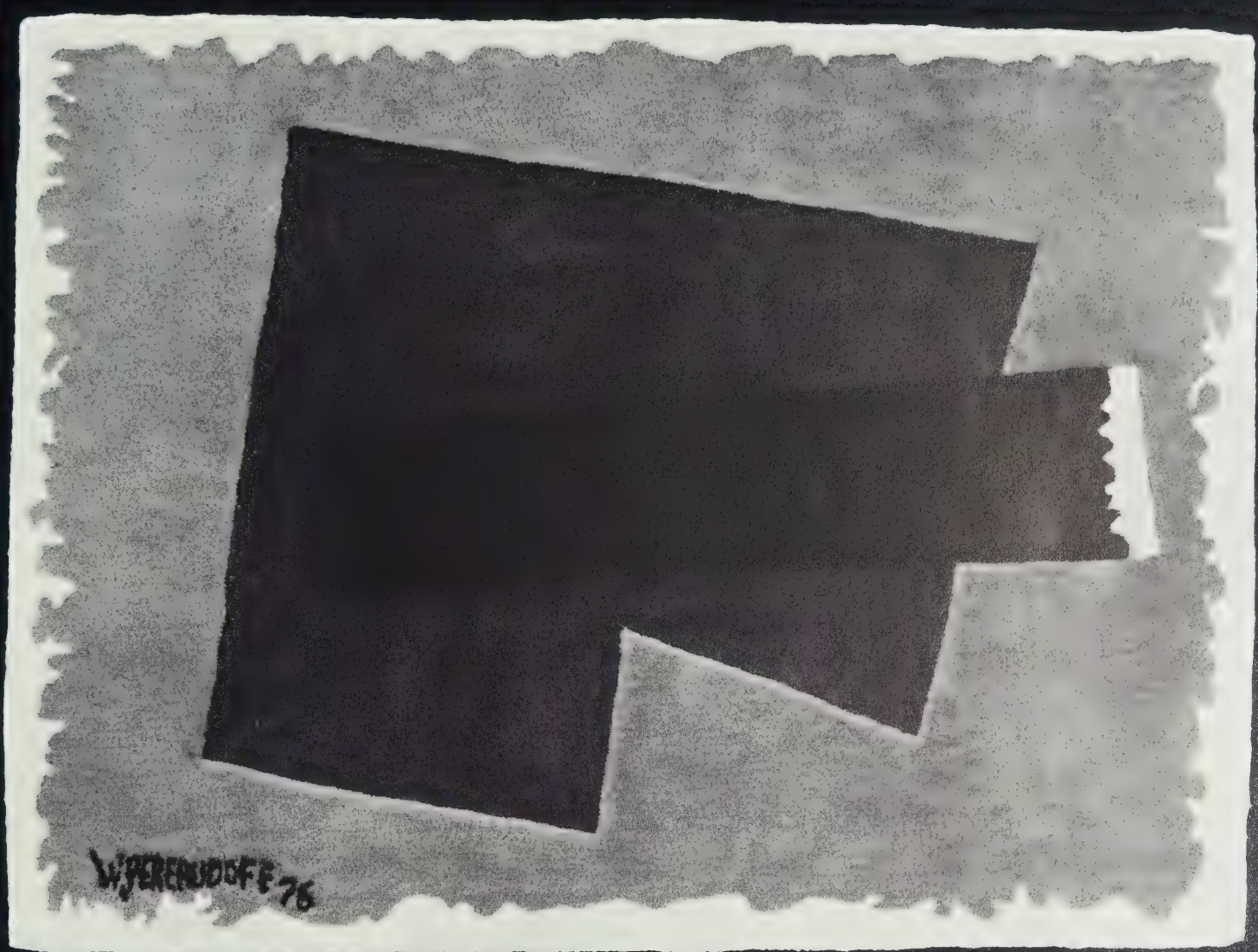
Married Dorothy Knowles. Travelled and studied in England, France, Italy, 1962.

Selected one-man exhibitions: Mendel Art Gallery, Saskatoon, 1962, 1965; Edmonton Art Gallery, 1973; Dunlop Art Gallery, Regina, 1973; University of Saskatchewan, 1974; Noah Goldowsky Gallery, New York, 1974; Waddington Galleries, 1974.

Selected group shows include Spring Show, Montreal Museum of Fine Arts, 1963-65, 1968; Biennials, National Gallery of Canada, 1965, 1967; *Four Western Colourists*, Mendel Art Gallery, 1970; *Prairie '74*, Edmonton Art Gallery, 1974; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon and Winnipeg, 1975-76.

Selected public collections include Norman MacKenzie Art Gallery; Mendel Art Gallery; Edmonton Art Gallery; London Art Gallery, London, Ontario; Confederation Centre Art Gallery and Museum, Charlottetown.

William Perehudoff is represented by Waddington Galleries.



William Perehudoff

Untitled tapestry

acrylic fibre

47½ x 63 in. 120.7 x 160 cm

Christopher Pratt

Born in St. John's, Newfoundland, 1935. Lives in St. Mary's Bay, Newfoundland.

Studied at Prince of Wales College, Newfoundland; Glasgow School of Art; Mount Allison University, Sackville, New Brunswick.

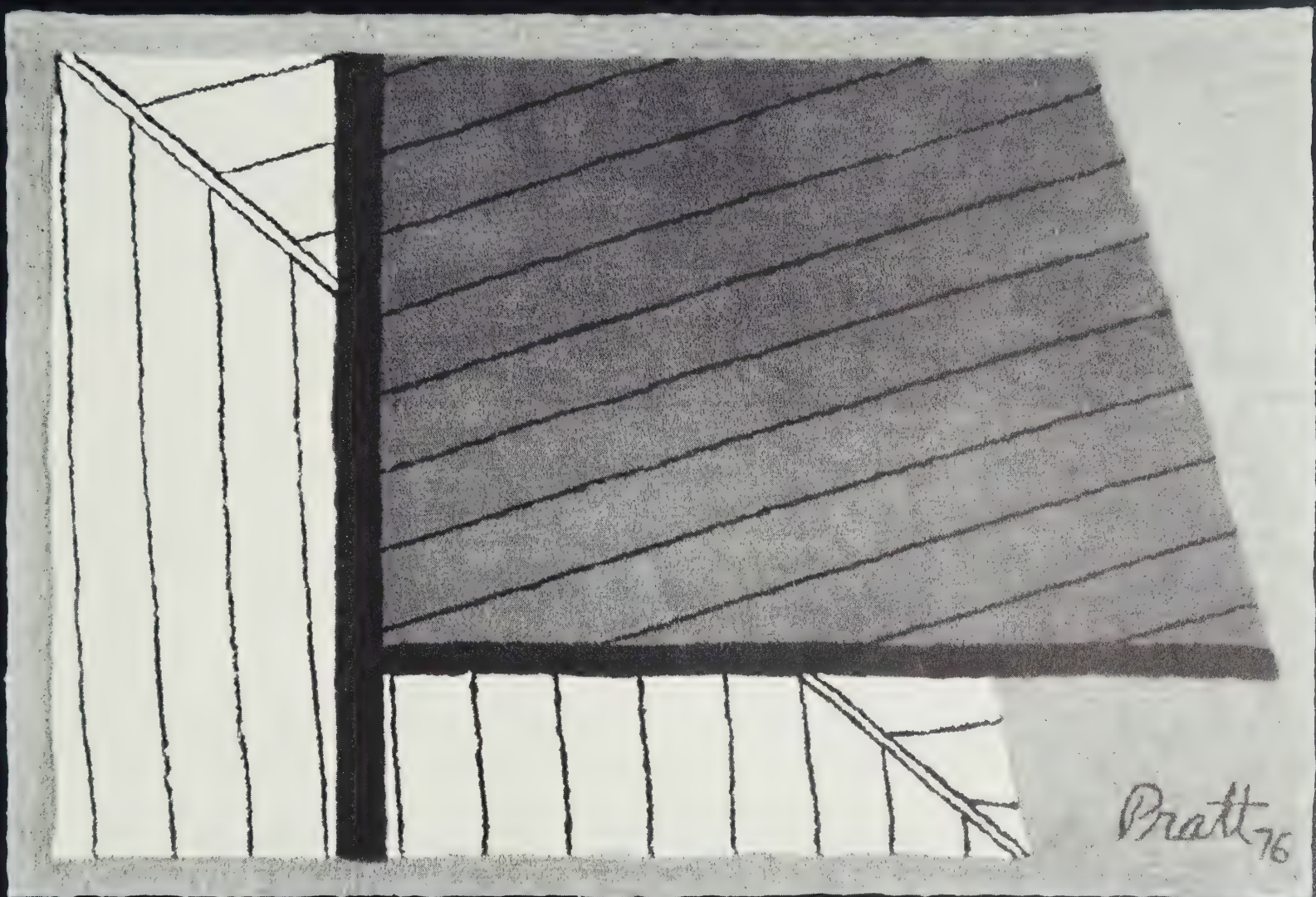
Selected exhibitions include one-man shows at Galerie Godard Lefort, Montreal, and travelling to Saskatoon, Kingston, Vancouver, Edmonton, Victoria and Charlottetown, 1970-71; Marlborough Godard Gallery in Toronto, 1974, 1975, 1976, in Montreal 1975; and Marlborough Gallery, New York, 1975.

He has been represented in consecutive Biennials at the National Gallery of Canada, 1961-68. Other important exhibitions in which he has participated include *Young Contemporary Painters*, London Art Gallery, London, Ontario, 1963, an exhibition that travelled for one year; 10th Winnipeg Show, 1966; *Magic Realism*, London Art Gallery, 1967; *Atlantic Artists of Canada*, an exhibition that

travelled in the Atlantic region, 1971; *Canada Trajectoires*, Musée d'art moderne de la ville de Paris, 1974; *Diversity — Canada East*, Edmonton Art Gallery, Norman Mackenzie Art Gallery, Regina, 1972; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg, and Lincoln, Massachusetts, 1976-77.

Selected public collections, in which he is represented, include National Gallery of Canada; New Brunswick Museum; London Art Gallery, Ontario; Confederation Centre Art Gallery and Museum, Charlottetown; Canada Council; Beaverbrook Art Gallery, Fredericton; Art Gallery of Ontario.

Christopher Pratt is represented by
Mira Godard Gallery.



Christopher Pratt

Untitled tapestry

acrylic fibre

56 x 82½ in. 142.2 x 209.6 cm

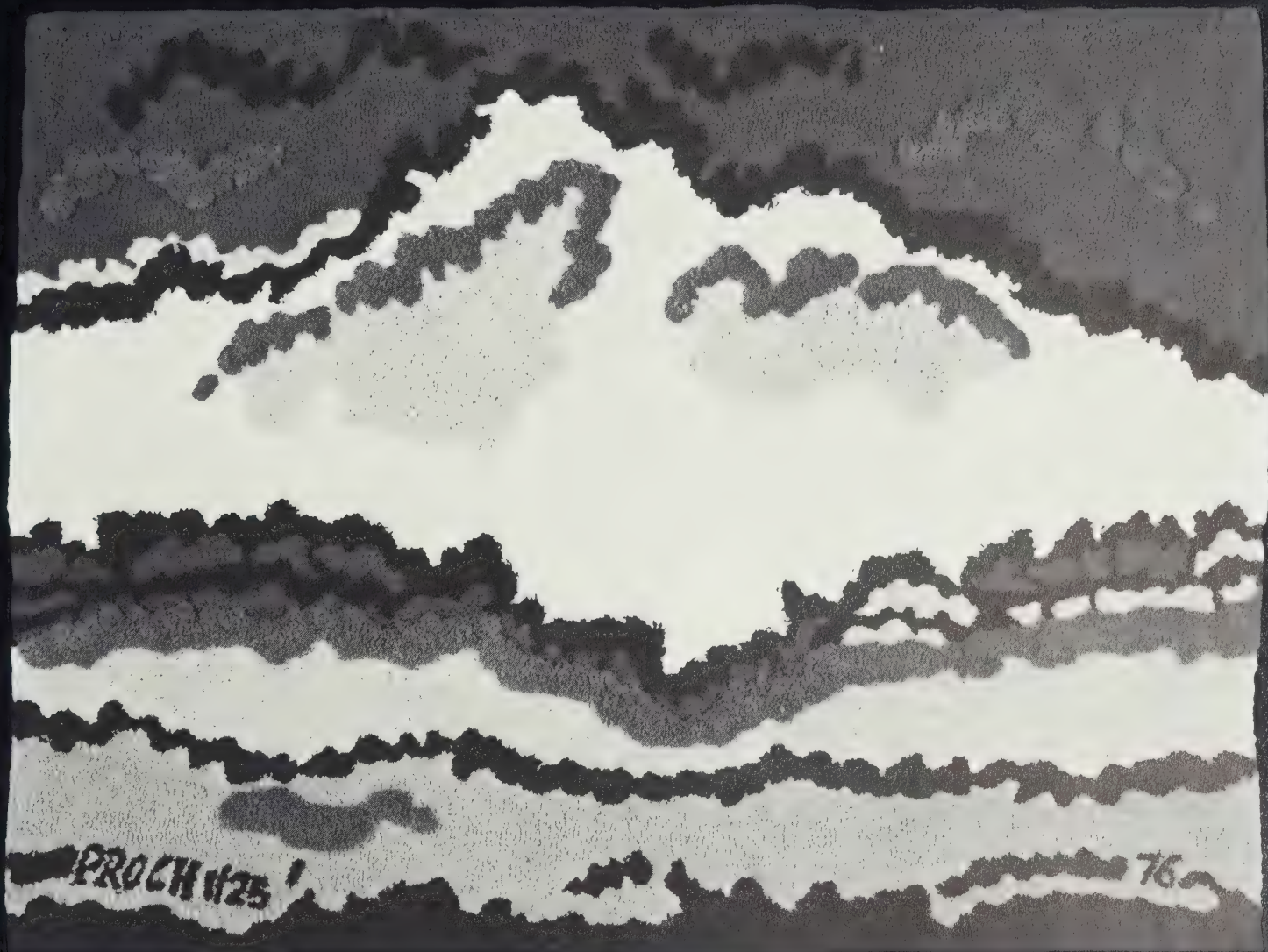
Don Proch

Born Inglis, Manitoba.

Had one-man shows, *The Legend of Asessippi* (1972) and *Asessippi Clouds* (1975), at the Winnipeg Art Gallery.

Selected group exhibitions include Winnipeg Biennial, 1970; *Canada Trajectoires*, Musée d'art moderne de la ville de Paris, 1973; *Western Canadian Painting*, Saidye Bronfman Centre, Montreal, 1974; *9 out of 10*, Hamilton Art Gallery, 1974; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Don Proch is represented, for tapestry, by Gallery Moos.



Don Proch
Untitled tapestry
acrylic fibre
48 x 62 in. 121.9 x 157.5 cm

Gordon Rayner

Born in Toronto, 1935. Lives in Toronto.

Self-taught. Travelled and painted in Europe and Asia for several years, and in Central and South America.

Has taught painting at the New School of Art, Ontario College of Art, York University, and College of Education, University of Toronto.

Percussionist with The Artists' Jazz Band.

Selected exhibitions include one-man shows at Isaacs Gallery, 1960, 1961, 1963, 1964, 1966, 1968, 1969, 1971, 1973, 1975, 1977; and a retrospective exhibition, Art Gallery of Windsor, 1973.

Selected group exhibitions include Spring Show, Montreal Museum of Fine Arts, 1962, 1964; *Religious Art*, Art Gallery of Ontario, 1963; The Winnipeg Show, 1964, 1968, 1970; Biennial of Canadian Painting, National Gallery of Canada, 1965; Kitchener-Waterloo Art Gallery, 1966,

1970; Museum of Modern Art, New York, 1967; *Coughtry/Markle/Rayner*, travelling exhibition, National Gallery of Canada, 1968; *Canadian Artists '68*, Art Gallery of Ontario, 1968; International Biennial Exhibition of Prints, Tokyo, Japan (National Museum of Modern Art), 1971; *Lithography 1971*, Museum of Modern Art, New York, 1971; *Toronto Painting 1953-1965*, National Gallery of Canada and Art Gallery of Ontario, 1972.

Selected public collections, in which he is represented, include Art Gallery of Ontario, National Gallery of Canada, Philadelphia Museum of Art, Vancouver Art Gallery, Montreal Museum of Fine Arts, Museum of Modern Art, New York, Art Gallery of Windsor, Agnes Etherington Art Centre, Kingston, Confederation Centre Art Gallery and Museum, Charlottetown, Norman Mackenzie Art Gallery, Regina, Winnipeg Art Gallery, Canada Council's Art Bank.

Gordon Rayner is represented by
The Isaacs Gallery.



Gordon Rayner
Untitled tapestry
acrylic fibre
80 x 101½ in. 203.2 x 257.8 cm

Otto Donald Rogers

Born in Kerrobert, Saskatchewan, 1935; lives in Saskatoon.

He studied in Saskatoon and then at the University of Wisconsin, 1953-59.

Since 1959, he has been teaching at the University of Saskatchewan.

As a sculptor, his work was included in the National Gallery Outdoor Sculpture Exhibition, 1962. Seven one-man exhibitions of his paintings were held at the Mendel Art Gallery, Saskatoon, 1959-73. Other selected exhibitions include shows at Winnipeg Art Gallery, 1969; Waddington Galleries, Montreal, 1969; Glenbow-Alberta Institute, Calgary, 1973; Canadian Cultural Centre, Paris, 1974; Norman Mackenzie Art Gallery, Regina, 1975.

Selected group shows include Biennial Exhibition, National Gallery of Canada, 1963, 1965; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Selected public collections, in which he is represented, include National Gallery of Canada; Montreal Museum of Fine Arts; London Art Gallery, London, Ontario; Windsor Art Gallery; Art Gallery of Hamilton; Beaverbrook Art Gallery, Fredericton, New Brunswick; Saskatoon Art Gallery; Canada Council's Art Bank; Glenbow-Alberta Institute, Calgary; National Museum of Art, Iceland.

Otto Rogers is represented by Mira Godard Gallery.



Otto Rogers
Untitled tapestry
acrylic fibre
79½ x 98 in. 201.9 x 248.9 cm

Jack Shadbolt

Born in Shoeburyness, England, 1909. Lives in Vancouver.

Came to Canada in 1912, settling in Victoria.

Studied under Arthur Lismer at Vancouver School of Art; School of Art, Paris, 1938; and Art Students' League, New York, 1948-49.

Teaching appointments have included: Vancouver School of Art; Emma Lake Workshop; San Francisco School of Art; University of British Columbia.

Worked for two years in France, Italy and Greece.

Selected exhibitions include one-man shows in New York, San Francisco, Seattle, Portland, Montreal, Toronto and Vancouver, and a 30-year retrospective, National Gallery of Canada, Ottawa.

He has shown at the São Paulo Biennale, 1953; the Venice Biennale, Italy, 1954; Carnegie International Exhibition, Pittsburgh, 1955; Brussels and Seattle world's fair exhibitions; and in many group

exhibitions that travelled to London, England; Warsaw; Toulouse; Mexico City; Chicago, Sydney and other major cities. He participated in the I-IV and VI Biennial, National Gallery of Canada, 1955-1965; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Selected public collections, in which his work is represented, include Art Gallery of Greater Victoria; Art Gallery of Hamilton; Art Gallery of Ontario; Brooklyn Museum; Beaverbrook Art Gallery, Fredericton, New Brunswick; Montreal Museum of Fine Arts; National Gallery of Canada; Portland Art Museum; Seattle Art Museum; Vancouver Art Gallery; Winnipeg Art Gallery; Musée d'art contemporain, Montreal.

Jack Shadbolt is represented by Bau-Xi Gallery.



Jack Shadbolt
Untitled tapestry
acrylic fibre
79½ x 100 in. 201.9 x 254 cm

Gordon A. Smith

Born in Hove, England, 1919. Lives in West Vancouver.

Studied: Winnipeg School of Art with Lionel Lemoine FitzGerald; Vancouver School of Art; California School of Fine Arts.

Taught at Vancouver School of Art, 1945-56. Has been Professor of Fine Arts at the University of British Columbia since 1956.

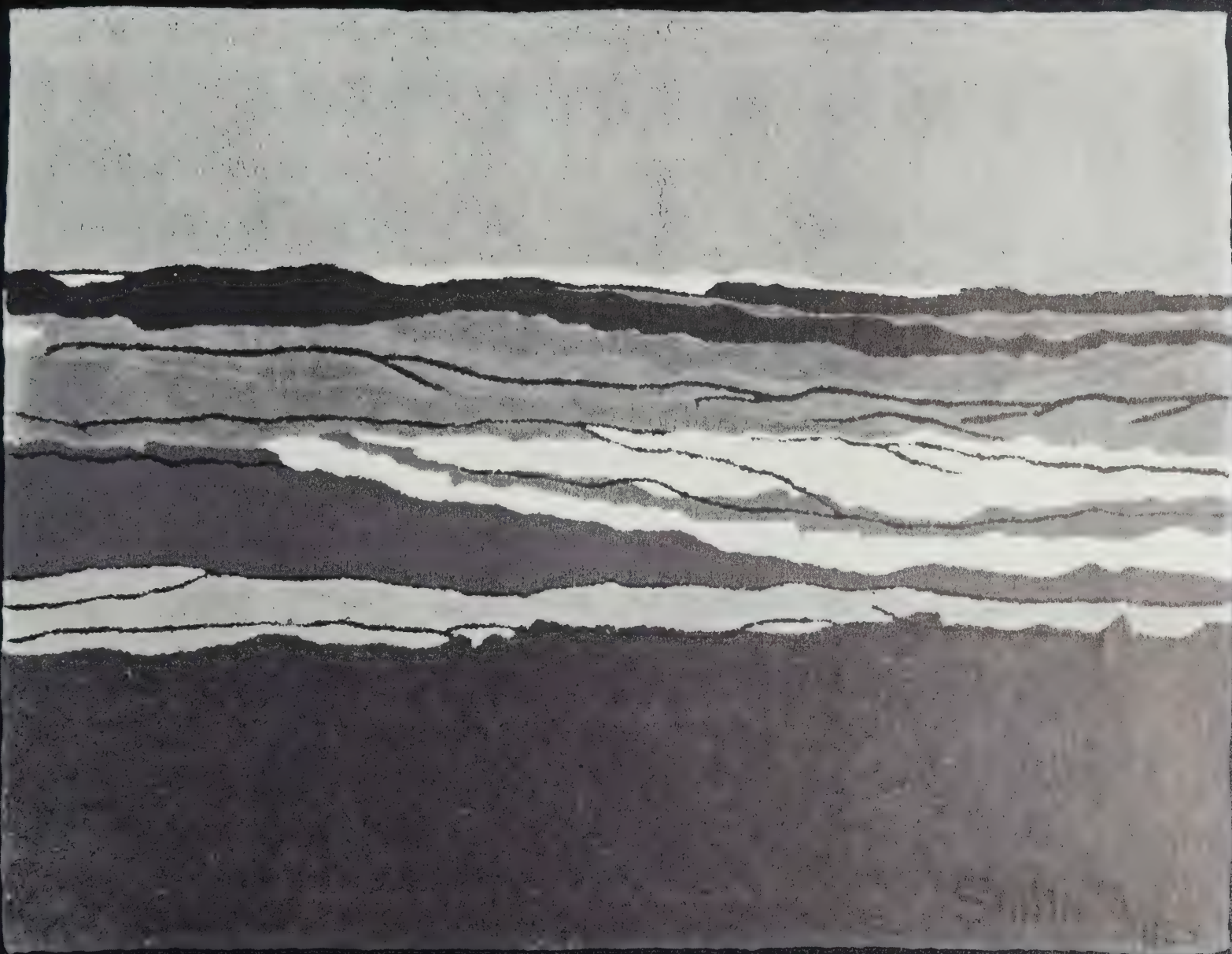
He has had many one-man shows in major Canadian cities including London, Montreal, Toronto and a ten-year retrospective travelling exhibition, organized by the University of British Columbia, 1966.

Selected group exhibitions include Biennial Exhibitions, National Gallery of Canada, 1955-1956; Guggenheim International Exhibition, Paris, 1957; *Inter-American Biennial of Painting and Graphic Art*, Museum of Fine Arts, Mexico City, 1958; São

Paulo Biennale, 1961; Canadian Exhibition, Warsaw, 1962; Seattle World's Fair, Washington, 1962; *The Canadian Canvas*, Vancouver Art Gallery, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, Musée d'art contemporain, Montreal, Anna Leonowens Gallery, Halifax, travelling also to Calgary, Quebec City, Saskatoon, and Winnipeg, 1975-76; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Selected public collections in which he is represented include Art Gallery of Ontario, National Gallery of Canada, Vancouver Art Gallery, Victoria and Albert Museum, London, England, Museum of Modern Art, New York, Montreal Museum of Fine Arts, London Art Gallery, Winnipeg Art Gallery, Confederation Centre Art Gallery and Museum, Charlottetown.

Gordon Smith is represented by
Mira Godard Gallery.



Gordon Smith
Untitled tapestry
acrylic fibre

60 x 78 in. 152.4 x 198.1 cm

Michael Snow

Born in Toronto, 1929. Lives in Toronto.

Studied: Ontario College of Art, 1948-52. Travel: Italy and Belgium 1954-55, painting and working as musician.

Taught Advanced Film, Yale University, 1970.

Selected exhibitions include one-man shows at Isaacs Gallery, 1957, 1958, 1960, 1962, 1964, 1966, 1969, 1974; Poindexter Gallery, N.Y.; 1964, 1965, 1968; a travelling retrospective, York University, Toronto; Queen's University, Kingston; University of Windsor; University of Waterloo, 1965-66; *Retrospective '63-'66*, Vancouver Art Gallery, 1967; *Michael Snow — A Survey*, Art Gallery of Ontario, 1970; representing Canada at the XXV International Biennial Exhibition of Art, Venice, 1970; Bykert Gallery, New York, 1970, 1972; Contemporary Art Museum, Houston, Texas, 1973; Center for Inter-American Relations, New York, 1972; Museum of Modern Art, New York, 1976.

He has had numerous one-man film showings including those at Filmmakers Cinemateque, New York, 1967, 1968, 1969; Whitney Museum, New York, 1969; Museum of Modern Art, New York, 1969, 1970, and a retrospective, 1976, as well as being represented in many international film festivals and archives.

Selected group exhibitions include Biennials, National Gallery of Canada, 1957, 1959, 1965; Walker Art Center, Minneapolis, 1958; Carnegie International, Pittsburgh, 1959, 1964; The J. B. Speed Art Museum, Louisville, Kentucky, 1962; Detroit Cultural Centre, 1963; *Contemporary American Figure Paintings*, Wadsworth Athenaeum, Hartford, Connecticut, 1964; *Canada 101*, Edinburgh Festival, Scotland, 1968; *Canada: art d'aujourd'hui*, Paris, Rome, Brussels, Lausanne, 1968; *Anti-Illusion: Procedures and Materials*, Whitney Museum, New York, 1969; *Information*, Museum of Modern Art, New York, 1970; *Projected Images*, Walker Art Center, Minneapolis, 1974; *A Response to the Environment*, 1975, Rutgers University Art Gallery, New Brunswick, New Jersey; *Changing Visions*, Edmonton Art Gallery, Art Gallery of Ontario, Toronto, travelling also to Burnaby, Calgary, London, Montreal, Windsor, Winnipeg and Lincoln, Massachusetts, 1976-77.

Selected public collections, in which he is represented, include Museum of Modern Art, New York; National Gallery of Canada; Art Gallery of Ontario; Montreal Museum of Fine Arts; Philadelphia Museum of Art; Vancouver Art Gallery; Winnipeg Art Gallery; Edmonton Art Gallery; Norman MacKenzie Art Gallery, Regina; Art Gallery of Windsor; Agnes Etherington Art Centre, Queen's University, Kingston; Confederation Centre Art Gallery and Museum, Charlottetown; Albright-Knox Art Gallery, Buffalo, New York; Canada Council's Art Bank.

Michael Snow is represented by The Isaacs Gallery.



Michael Snow
Untitled tapestry
acrylic fibre
39½ x 78½ in. 100.3 x 199.4 cm

Jacques de Tonnancour

Born in Montreal, 1917. Lives in Montreal.

Studied at L'Ecole des Beaux-arts de Montréal, 1937-40. Spent a year in Brazil, 1945-46. He was Professor at Montreal Museum of Fine Arts, School of Art and Design, 1942-52; Professor at L'Ecole des Beaux-arts de Montréal since 1950.

Selected one-man exhibitions include Montreal Museum of Fine Arts, 1949, 1956; Galerie Denyse Delrue, Montreal, 1958, 1959, 1961; retrospective exhibition, Musée d'art contemporain, Montreal, Vancouver Art Gallery, 1966; Godard Lefort Gal-

lery, Montreal, 1966, 1969, 1970; Marlborough Godard Gallery, Montreal, 1975.

He has participated in group exhibitions in Australia, Germany, Switzerland, Belgium, Italy, Mexico and France.

Selected public collections, in which he is represented, include National Gallery of Canada; Musée du Québec, Quebec City; Montreal Museum of Fine Arts; Musée d'art contemporain, Montreal; Vancouver Art Gallery; Winnipeg Art Gallery; Canada Council's Art Bank; Art Gallery of Ontario.

Jacques de Tonnancour is represented by Mira Godard Gallery.



Jacques de Tonnancour
Untitled tapestry
acrylic fibre
79 x 61 in. 200.7 x 154.9 cm

Harold Town

Born in Toronto in 1924. Lives in Toronto.

Studied Toronto, Western Technical School, Ontario College of Art, 1942-44.

Selected exhibitions 1956-65 include Venice Biennale; V and VI São Paulo Biennales; 2nd-6th International Exposition de Gravure, Ljubljana, Yugoslavia; Triennale di Milano; Canadian Abstract Painting Exhibition, Smithsonian tour, U.S.A.; International Exhibition of Drawings and Prints, Lugano, Switzerland; Brussels Universal and International Exhibition; Dallas Museum of Contemporary Art; Walker Art Center, Minneapolis; *Contemporary Art in Canada*, Palais de Beaux Arts, Brussels; *Borduas and Town*, Tooth Gallery, London, England; 20th Biennial International Watercolour Exhibition, Brooklyn Museum; *Canadian Graphics*, Ljubljana; International Biennial of Prints, Cincinnati; International Arts Festival, Pittsburgh; Canadian Art, Warsaw Museum, Poland; International Print Biennial, Tokyo; *Canadian Art*, The J. B. Speed Art Museum, Louisville, Kentucky; I-IV and VI Canadian Biennials, National Gallery of Canada; *Cézanne and Structure in Modern Painting*, Solomon R. Guggenheim Museum, New York; *Arte de America y España*, Madrid, Barcelona, Naples, Rome, Milan, Berlin, Paris; Dunn International Exhibition, Fredericton, New Brunswick, and Tate Gallery, London, England; *Graphik 1963*, Albertina, Vienna; *Fifteen Canadian Artists*, Museum of Modern Art (tour); *Mixed Media and Pop Art*, Buffalo, New York; *Dokumenta*, Kassel, Germany; Carnegie International, Pittsburgh; Print Biennale, Prague, Czechoslovakia; Canadian Graphics, Victoria and Albert Museum, tour of British Isles. One-man exhibitions, selected: Vancouver Art Gallery; Norman Mackenzie Art Gallery, Regina; Montreal Museum of Fine Arts; Kitchener-Waterloo Art Gallery; Fairleigh Dickinson University, Madison, New Jersey.

1966 to the present — 1st Biennale Internationale de la Gravure, Cracow, Poland; *Town, McEwan*, National Gallery of Canada, Canadian and U.S. tour; VII Biennial of Canadian Painting, National Gallery of Canada; *Canada 101*, Edinburgh Festival, Scotland; *Drawing Reconsidered*, Boston Institute of Contemporary Art; Venice Biennale; retrospective oils, Hart House, University of Toronto; retrospective, Winnipeg Art Gallery; one-man exhibition, Art Gallery of Windsor; retrospective drawing exhibition, Art Gallery of Windsor; one-man exhibition, work of 1969-73, Robert McLaughlin Gallery, Oshawa, travelling to London, St. Catharines, and Kingston; one-man retrospective, Art Gallery of Windsor, travelling to Sarnia and Queen's Park Gallery, Toronto.

Selected public collections include Ottawa, Toronto, Montreal, Vancouver, Winnipeg, Fredericton, Saint John, Edmonton, Hamilton, London, Oshawa, Saskatoon and Windsor; Museum of Modern Art, Solomon R. Guggenheim Museum, Brooklyn Museum, Metropolitan Museum of Art, New York; Cleveland Museum of Art; Detroit Institute of Arts; Albright-Knox Art Gallery, Buffalo; Joseph H. Hirshhorn Collection, Washington; Des Moines Art Center; Tate Gallery, London; Stedelijk Museum, Amsterdam; Museo Civico di Belle Arti, Villa Ciani, Lugano; Museu de Arte Contemporanea, São Paulo.

Harold Town is represented, for tapestry, by Mira Godard Gallery.



Harold Town
Untitled tapestry
acrylic fibre
79 x 99 in. 200.7 x 251.5 cm

Joyce Wieland

Born in Toronto, 1931. Lives in Toronto.

Selected one-woman exhibitions include Here & Now Gallery, Toronto, 1960; Isaacs Gallery, Toronto, 1960, 1963, 1967, 1972, 1974; retrospective, 20/20 Gallery, London, Ontario, 1966; retrospective, Vancouver Art Gallery, 1968; retrospective, York University, Toronto, 1969; *Cineprobe*, Museum of Modern Art, New York, 1968, 1969; retrospective, National Gallery of Canada, Ottawa, 1971.

Selected group exhibitions include Montreal Museum of Fine Arts, 1959; Winnipeg Art Gallery, 1960; The J. B. Speed Museum, Louisville, Kentucky, 1962; National Gallery of Canada, Ottawa, 1962; Philadelphia Museum of Art, Pennsylvania, 1964; Biennial, National Gallery of Canada, Ottawa, 1965; Confederation Centre Art Gallery and Museum, Charlottetown, 1965; Norman Mackenzie Art Gallery, Regina, Saskatchewan, 1966; National Gallery of Canada exhibition, Musée National d'Art Moderne, Paris, France, 1967; two-man exhibition, National Gallery of Canada travelling exhibition (Wieland/Meredith) 1968; *Canada: art d'aujourd'hui*, Paris, Brussels, Rome, Lausanne, 1968; *Canada 101*, Edinburgh Festival, Scotland, 1968; Art Gallery, Stratford, Ontario, 1970; *Survey '70 — Realism(e)s*, Montreal Museum of Fine Arts, Art Gallery of Ontario, 1970; *Eight Artists from Canada*, Tel Aviv Museum, Israel, 1970.

Showings of film include a retrospective, Whitney Museum of Art, New York and Pacific Film Archives, Berkeley, California, 1973 and selected group showings, which include Boston Museum of Contemporary Art, 1967; Jewish Museum, New York, 1967; festivals at Cannes 1970; Vancouver, 1972; Montreux, Switzerland, 1974; release of feature film *The Far Shore*, 1976.

Selected public collections, in which she is represented, include National Gallery of Canada, Art Gallery of Ontario, Vancouver Art Gallery, Museum of Modern Art, New York, Montreal Museum of Fine Arts, Winnipeg Art Gallery, Agnes Etherington Art Centre, Kingston, Confederation Centre Art Gallery and Museum, Charlottetown, Norman Mackenzie Art Gallery, Regina, Edmonton Art Gallery, Art Gallery of Windsor, Canada Council's Art Bank.

Selected film archives in which she is represented are Museum of Modern Art, New York, Royal Belgian Film Archives, Austrian Film Archives.

Joyce Wieland is represented by
The Isaacs Gallery.



Joyce Wieland
Untitled tapestry
acrylic fibre

51½ x 100½ in. 130.8 x 255.3 cm

Exhibition organized by Marie L. Fleming
Catalogue design by Scott Thornley, Art Gallery of Ontario
Photography by Larry Ostrom, Art Gallery of Ontario
Typography by Mono Lino Typesetting Co. Ltd.
Printed by Atwell-Fleming Printing Company Limited

ISBN 0-919876-28-5

